

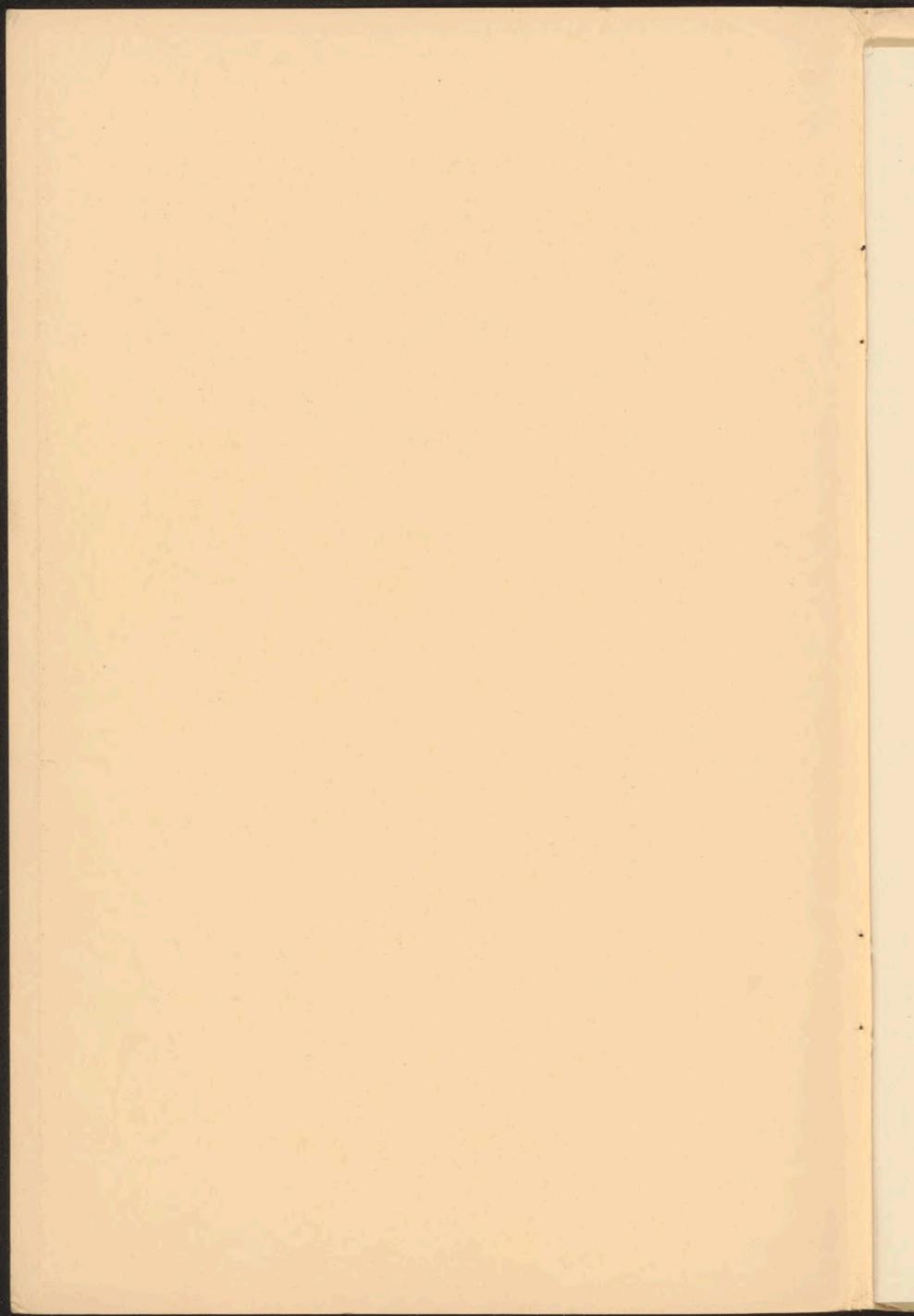
GREYHOUNDS PLAYING

CATALOGUE
EXHIBITION OF SCULPTURE
BY
ANNA HYATT HUNTINGTON

The Corcoran Gallery of Art

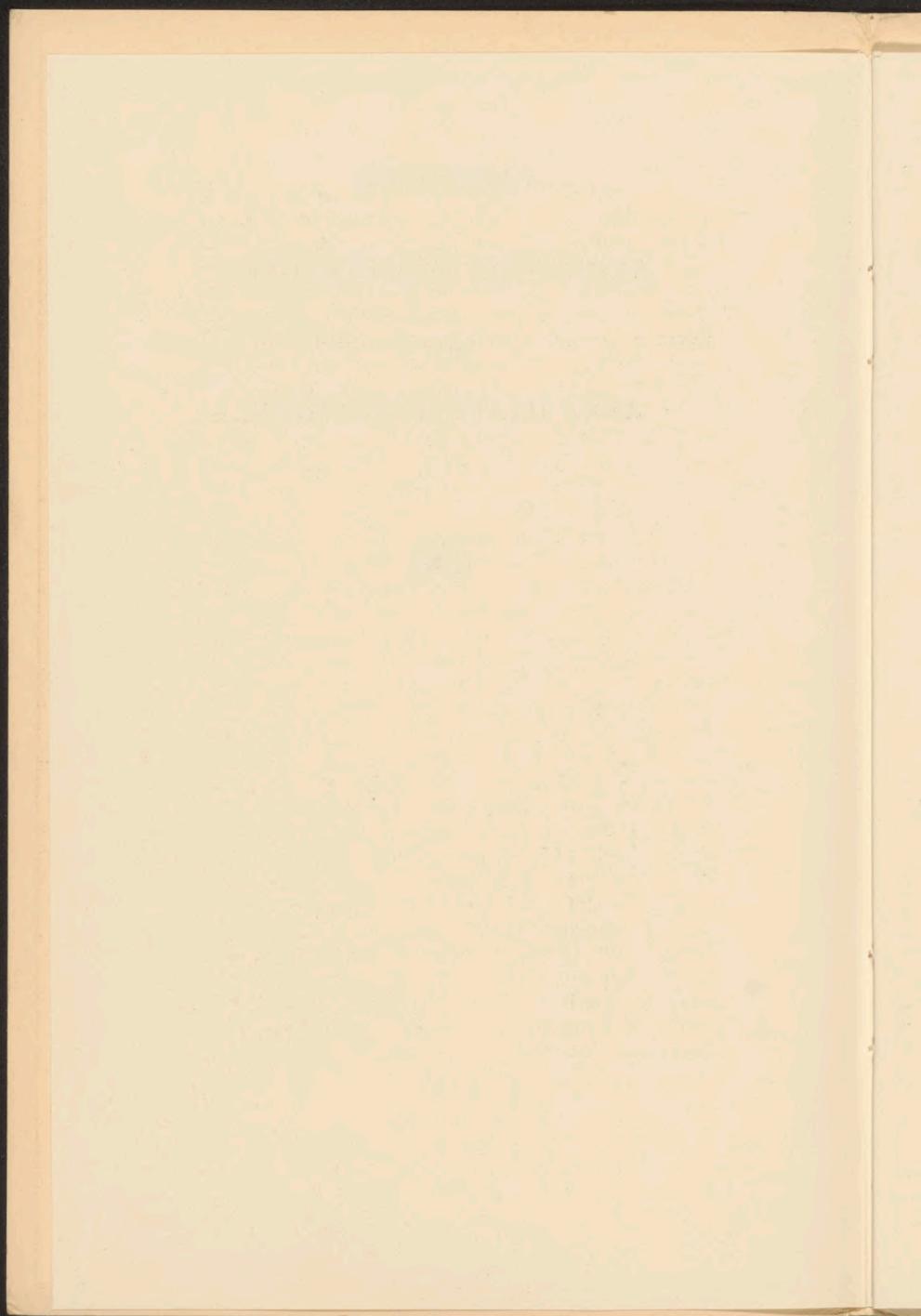
WASHINGTON, D. C.

MARCH, 1958



CATALOGUE
EXHIBITION OF SCULPTURE
BY
ANNA HYATT HUNTINGTON





ANNA HYATT HUNTINGTON was born in Cambridge, Mass., 1876; daughter of Alpheus Hyatt, eminent palaeontologist and pupil of Louis Agassiz. She studied with H. H. Kitson in Boston; MacNeil and Borglum in New York. *Member*: National Sculpture Society, 1905; National Academy of Design, 1923; Institute of Arts and Letters; American Academy of Arts and Letters; Corresponding Member, Spanish Academy of San Fernando; Chevalier Legion of Honor, France, 1922; Citizen of Blois, 1922; Grand Cross of Alfonso XII, 1929; Officer of Legion of Honor, 1933. *Awards*: Honorable Mention, Paris Salon, 1910; Silver Medal, San Francisco Exposition, 1915; Purple Rosette, French Government, 1915; Gold Medal, Plastic Club, 1916; Rodin Gold Medal, Philadelphia, 1917; Saltus Medal, National Academy of Design, 1920, 1922; Julia Shaw Memorial Prize, 1928; Medal of Distinction, American Academy of Arts and Letters, 1930; Certificate of Honor (for "El Cid") San Diego, Calif., 1933; George D. Widener Memorial Medal, Pennsylvania Academy of the Fine Arts, 1937. *Work*: Lions erected at Dayton, O., New York City, Newport News, Va.; "Joan of Arc" Blois, France, New York City, Gloucester, Mass., San Francisco; wall figure of Joan of Arc at Cathedral of St. John the Divine; "El Cid" Seville, Spain, Buenos Aires, Argentina, New York City, San Diego and San Francisco, Calif.; "Diana" New Orleans, Austin, Tex., Cambridge, Mass., Brookgreen, S. C., San Diego, Calif., Blois, France; "Youth" Brookgreen, S. C.; flagpoles, New York City; represented by small bronzes in the Metropolitan, Carnegie, Cleveland, San Francisco, San Diego, Luxembourg and Edinburgh Museums.

From "Who's Who in Art,"



ANNA HYATT HUNTINGTON

BY MARION BOYD ALLEN

FOREWORD

By ROYAL CORTISSOZ

Tiger, tiger, burning bright
In the forests of the night,
What immortal hand or eye
Dare frame thy fearful symmetry?

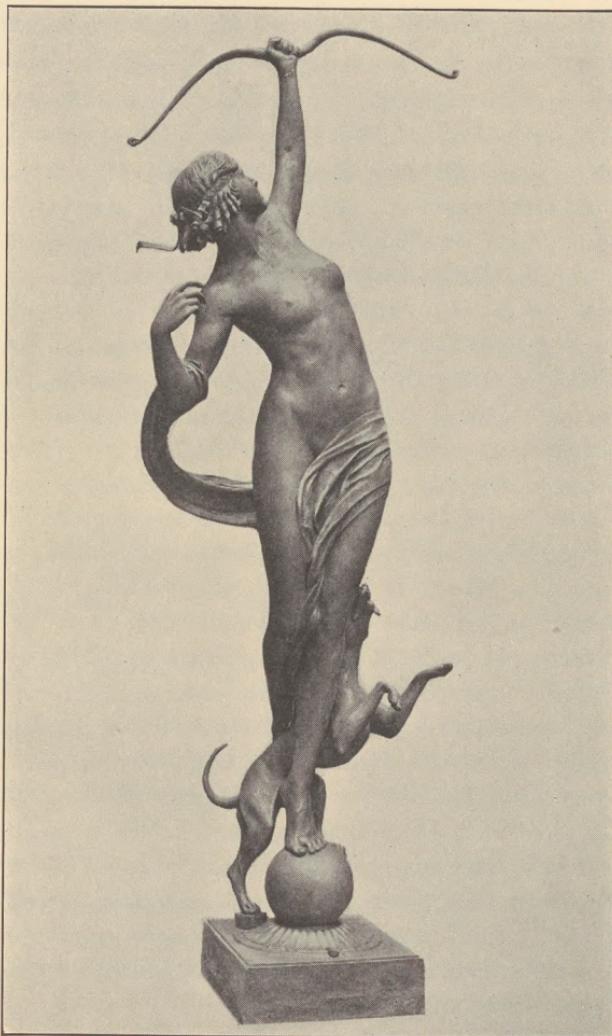
THESE famous lines from one of the most magical of the poems of William Blake embody a challenge to the sculptor who occupies himself with the portrayal of animals. They point to an artistic problem of peculiar difficulty. For the animal, especially the wild animal, is so much more than a ponderable subject for the observation of the realist. It is at once a thing of anatomy and a thing of mystery. We say of an accomplished *animalier* that he has interpreted the "character" of a great beast. We mean by that much more than his accuracy in representing the form and movement of the model. We are conscious, when he succeeds, not only of the efficacy of "hand or eye" but of the depth of his imaginative insight. It is only when he has that resource, as a master like Barye had it, when naturalistic skill is tinctured by instinctive sympathy, that his work carries conviction. Mrs. Huntington has in her art this dual power. Her animals "come alive" in their quiddity. They do so because they are not snapshots but works of art,

because they speak not only of fidelity to nature but of artistic divination.

It was once remarked by a distinguished sculptor that any facile craftsman could produce a bust that looked like the sitter but that it took an artist to give the portrait expression. Mrs. Huntington's sculptures are nothing if not expressive and this is the more striking when one considers her range, that she can turn with understanding from the lion and the jaguar to the horse and the sheep, from the tiger and the elephant to the goat and the pig. She gets both the masses, the extremities, the contours, that can be touched and measured, and the elusive elements that mark an animal off from its fellows. I have been told by an expert that the "points" of a horse proclaim an individuality as recognizable as that of a man and that each creature in a flock of sheep has its distinctive traits. Amongst these recondite things, imperceptible to the layman, Mrs. Huntington moves with authority, daring to frame the "fearful symmetry" of her baffling types. And, I repeat, it is not simply because she "knows animals" in the familiar phrase but because she knows them as only an artist can.

This circumstance is manifest at once in the persuasiveness of her impressions, in their broad and positively atmospheric truth, and in the quality of design which she has always assiduously cultivated. A bronze of hers is modelled to be seen from more

than one point of view; you can walk around it and steadily find the unity of which you are aware when you walk around an animal. Long study and experience have fortified her natural aptitude in this regard and one would hardly have expected that after years of saturation in the analysis of animals she would have adjusted herself with ease to the handling of human motives. From the nineties, when she embarked upon her career, she seemed absorbed in animals and in animals alone. Then, in 1909, she began work on a great human theme, Joan of Arc. One fact in particular has always interested me about her development of that noted monument. She started her studies for it in Paris, under the possibly distracting shadows of what Dubois and Fremiet had done before her in the same field. It must have been hard to avoid emulation of the superb mediaevalism of the former, the *gaillard* picturesqueness of the latter. But the equestrian statue that emerged from under her hands triumphs by virtue of the originality which accents its dignity and its grace. It is the same with that other equestrian piece of hers, the Cid, in which a kind of powerful bravura is substituted for the spare, delicate lines of the Joan of Arc. In both works of art she remains herself. There, I think, is one of her finest achievements—to have added a decisively personal note to sculpture in the United States.



DIANA

Awarded Saltus Gold Medal, 1922

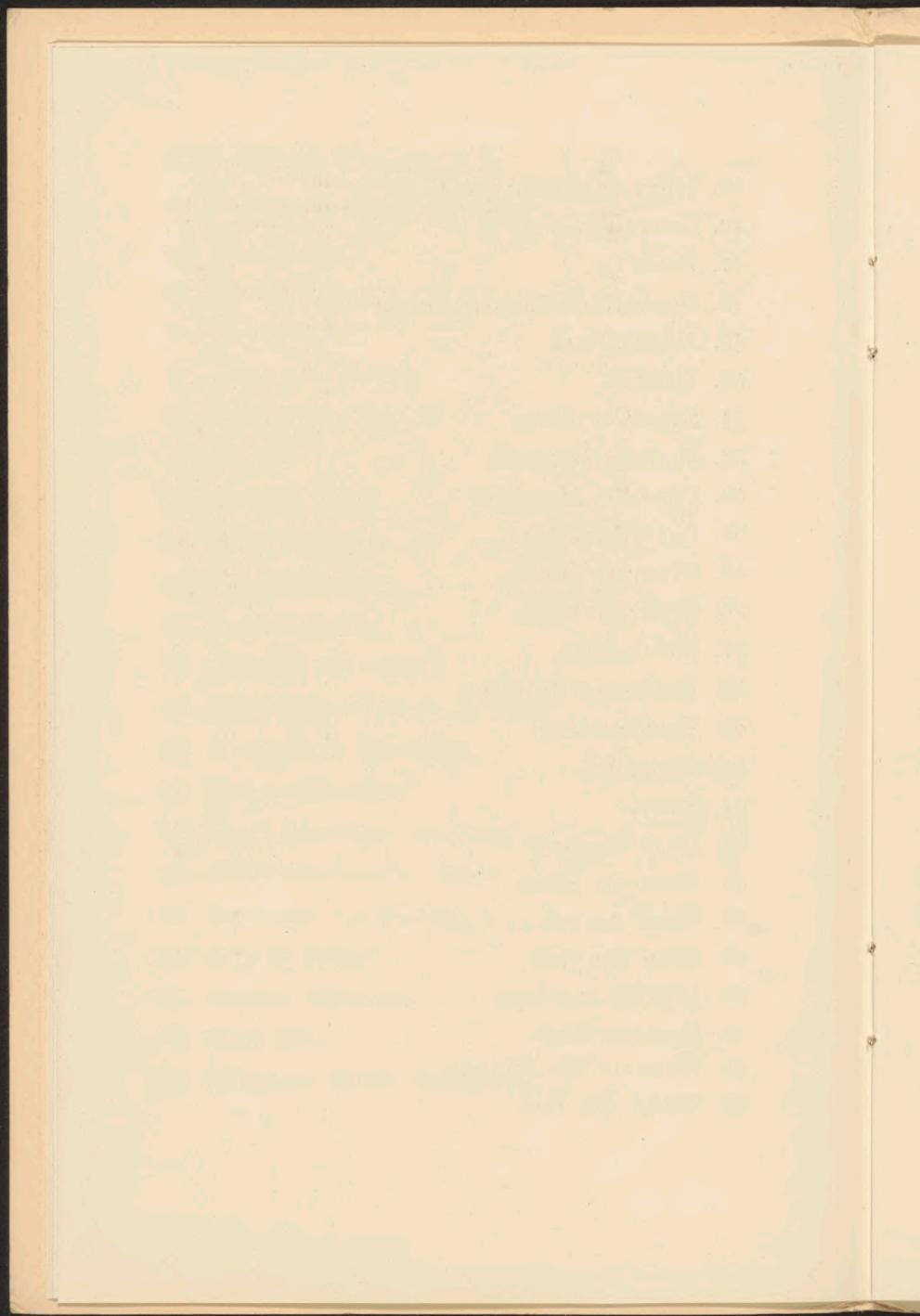
CATALOGUE

1. DIANA
2. JOAN OF ARC
3. EL CID
4. YOUTH
5. THE CENTAUR CHEIRON
6. A FEMALE CENTAUR
7. BEAR GROUP
8. WHITE HORSES OF THE SEA
9. FAWNS PLAYING
- *10. GREYHOUNDS PLAYING
11. ECHO LYING DOWN
12. ECHO STARTLED
13. TIGER ABOUT TO SPRING
14. CROUCHING TIGER
15. YAWNING TIGER
16. ELEPHANTS FIGHTING
17. SPEEDY, AN OLD GREYHOUND COURSER
18. RED STAGS FIGHTING
19. PEACOCKS FIGHTING
20. CRANES RISING
21. JAGUAR EATING

*Awarded George D. Widener Memorial Medal, Pennsylvania Academy of the Fine Arts, 1987

22. LION AND LIONESS
23. THREE MARABOU AND FISH
24. FISH HAWK
25. ANGRY CRANE
26. TWO SWANS
27. SWAN AND YOUNG
28. CRANE AND YOUNG
29. NAPLES
30. WINTER NOON
31. BABY CENTAUR
32. FOX AND GOOSE
33. CRANES RISING
34. MONKEY ON A STICK
35. RING-TAILS "HYMN OF HATE"
36. ECHO WITH OLD SHOE
37. RHESUS MONKEYS
38. HUEY REACHING FOR FOOD
39. SWAN STRETCHING WING
40. SEASTERPOLE GEESE
41. NUBIAN GOAT
42. DONKEY ROLLING
43. WILD BOAR
44. MORNING TOILET RING-TAILS

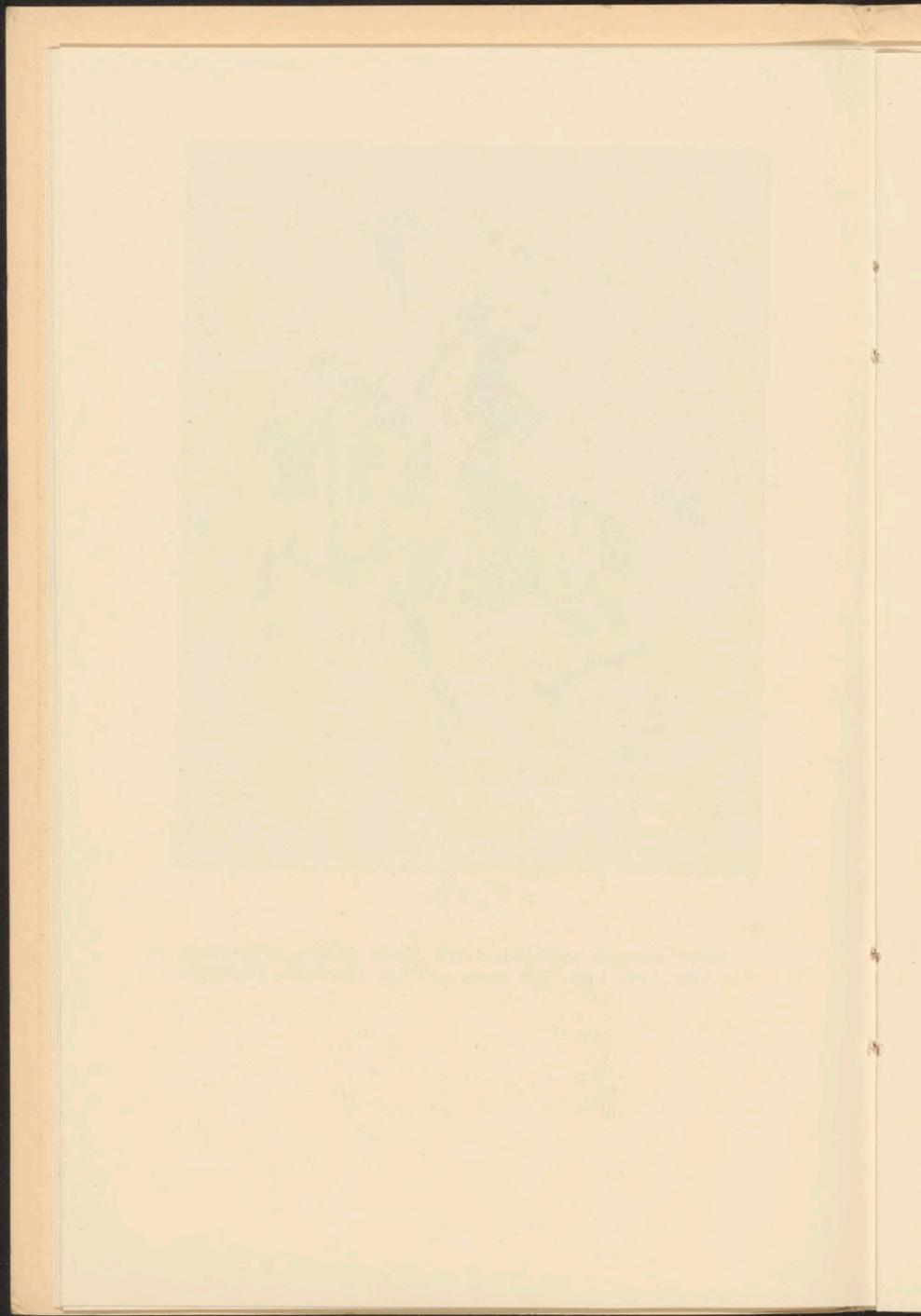
45. HUEY CLEANING HIS COAT
46. GOATS FIGHTING
47. FAWN
48. BOOK ENDS BARBARY SHEEP
49. JERSEY BULL
50. WINTER
51. STUDY OF ECHO
52. DONKEY BRAYING
53. COLT SIX MONTHS
54. COLT EARS BACK
55. STUDY OF HORSE
56. STUDY OF HORSE
57. POLAR BEAR
58. ELEPHANT RUNNING
59. VIRGINIA DOE
60. OSTRICH
61. SEALS
62. GOAT REARING
63. STUDY OF SWAN
64. HUEY ASLEEP AT LAST
65. BEAR AND CUB
66. LIONESS AND CUB
67. ROLLING BEAR
68. HEAD OF MY MOTHER
69. ZEBRA AND FOAL





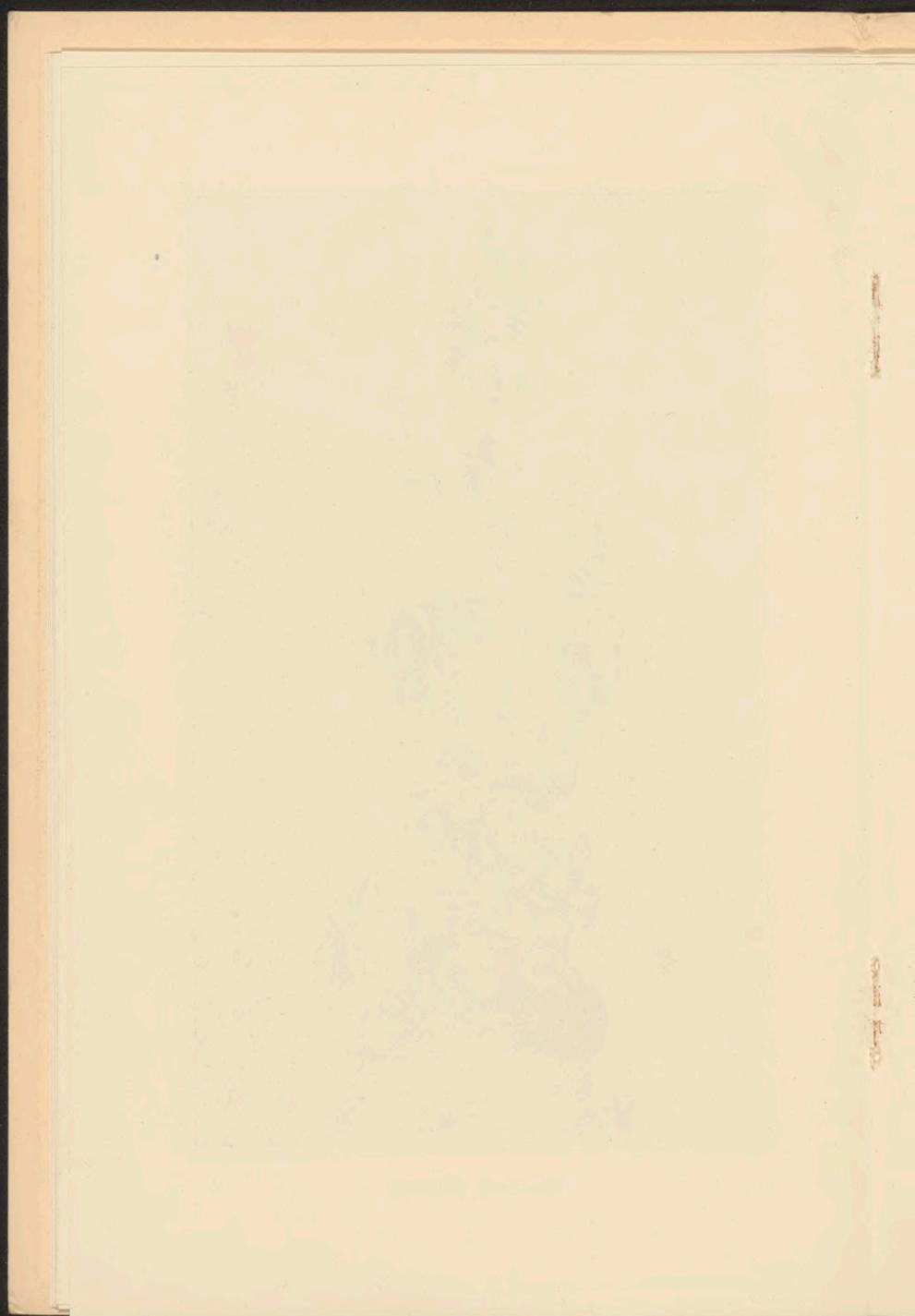
EL CID

Small model for statues in Seville, Spain; Buenos Aires, Argentina; New York City; San Diego and San Francisco, California.



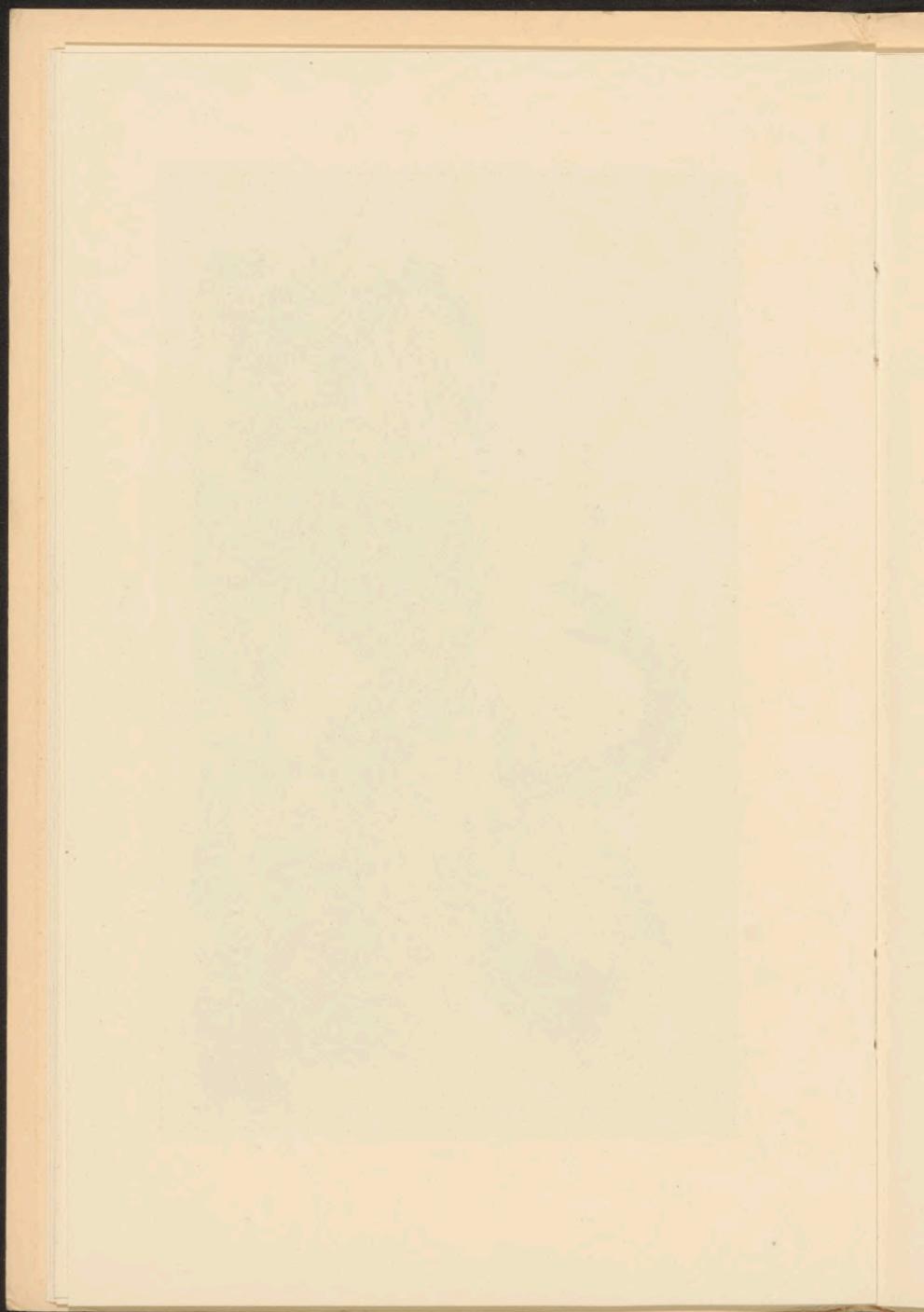


CRANES RISING



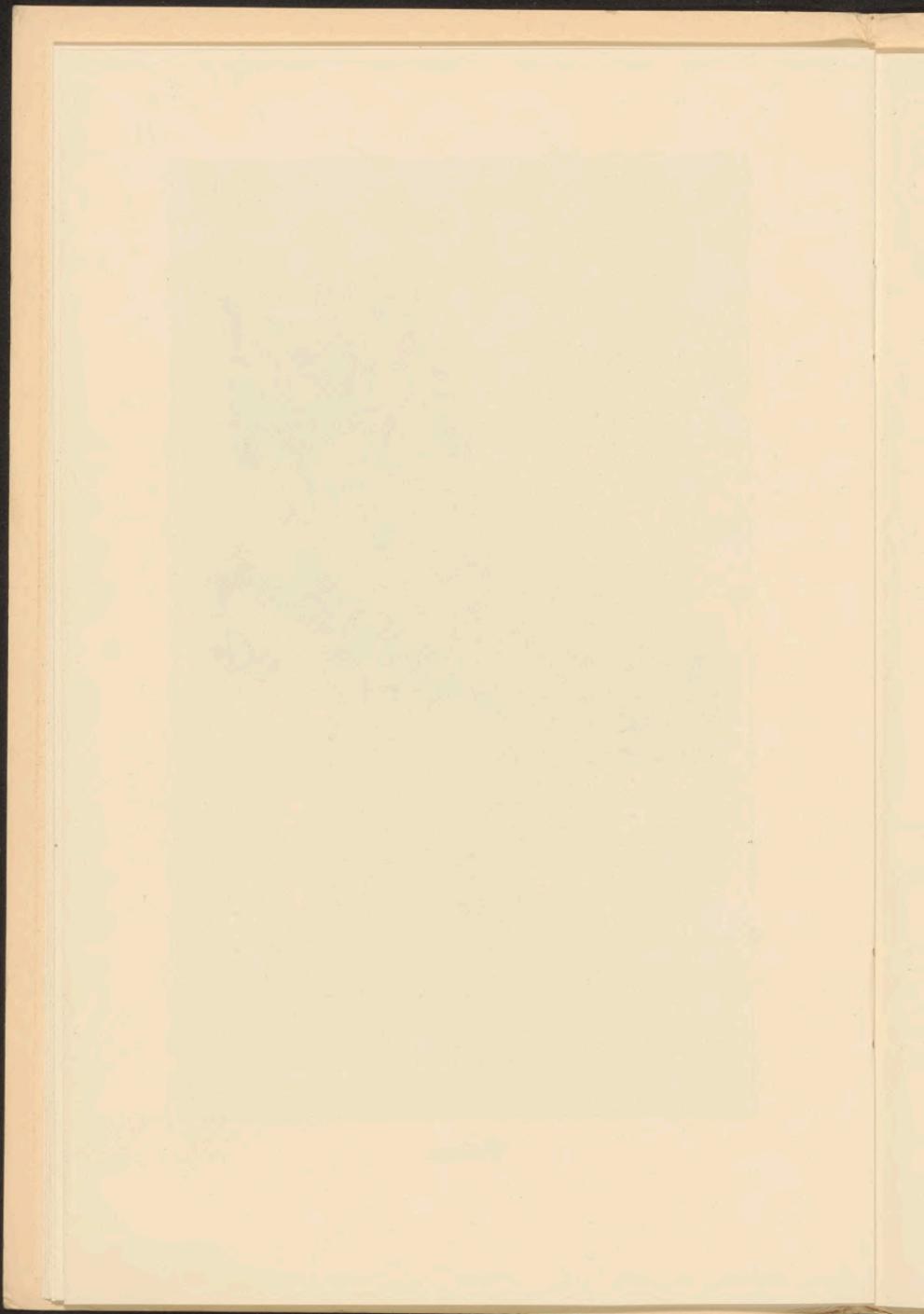


Two SWANS



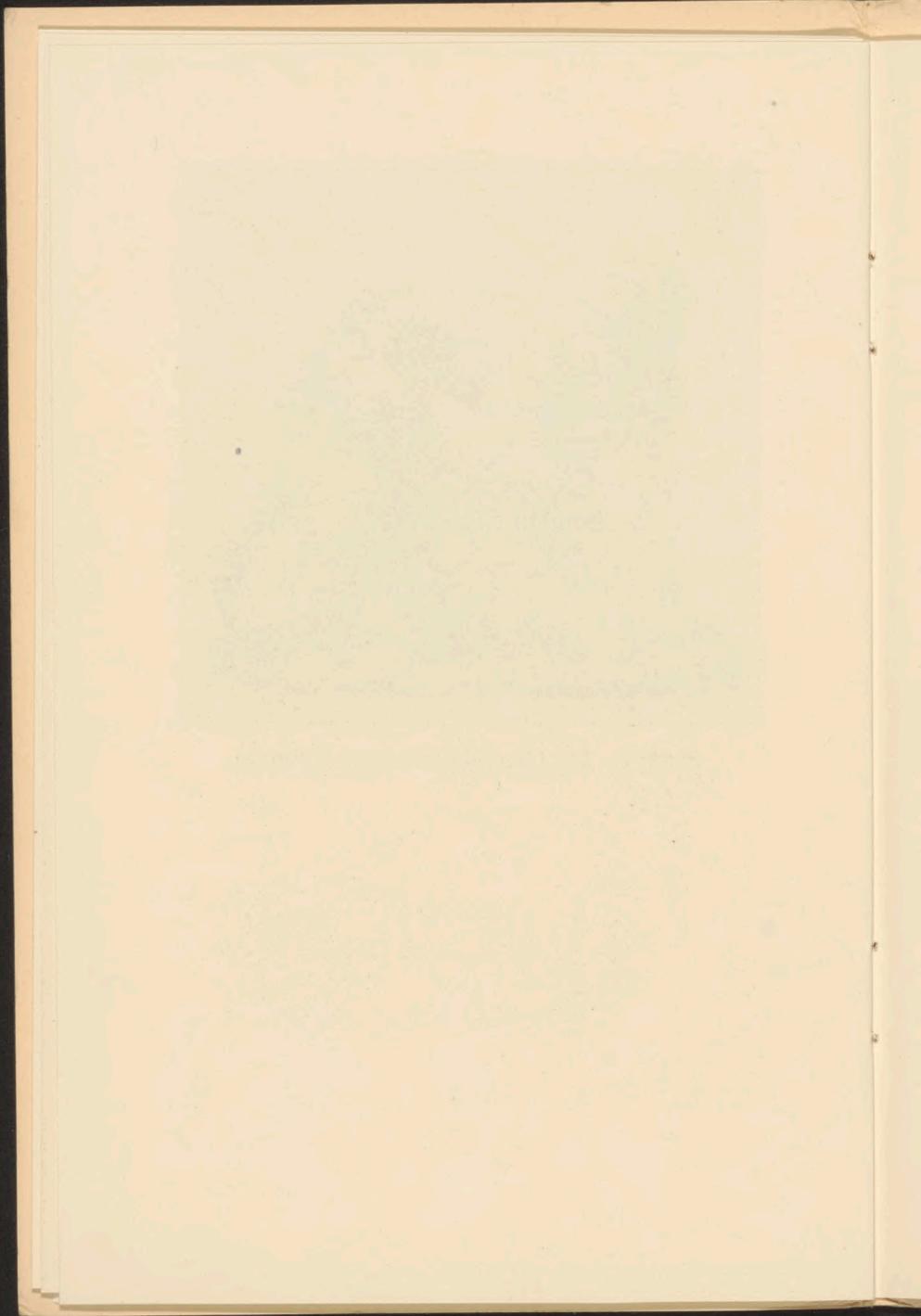


YOUTH



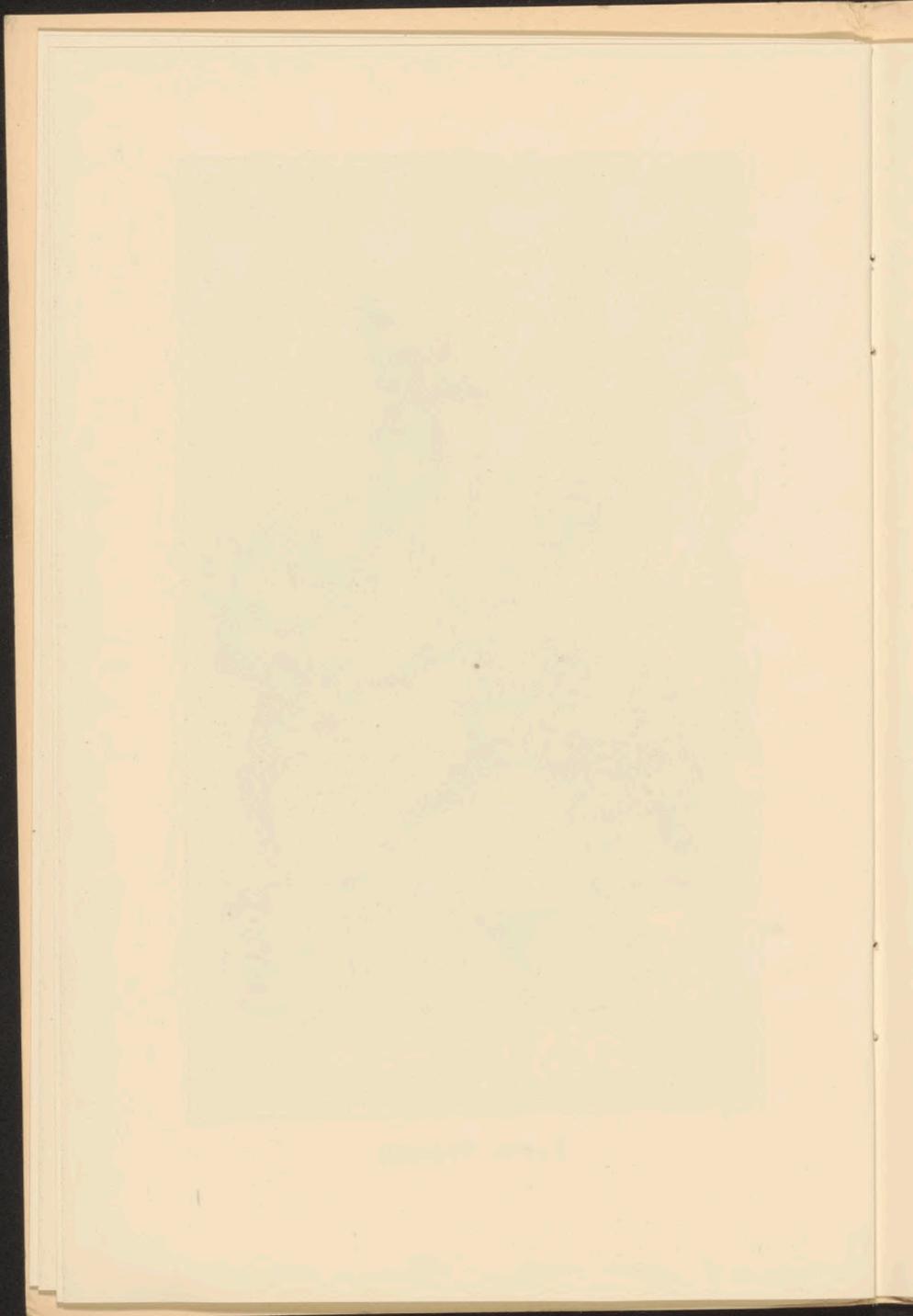


SPEEDY, AN OLD GREYHOUND COURSER



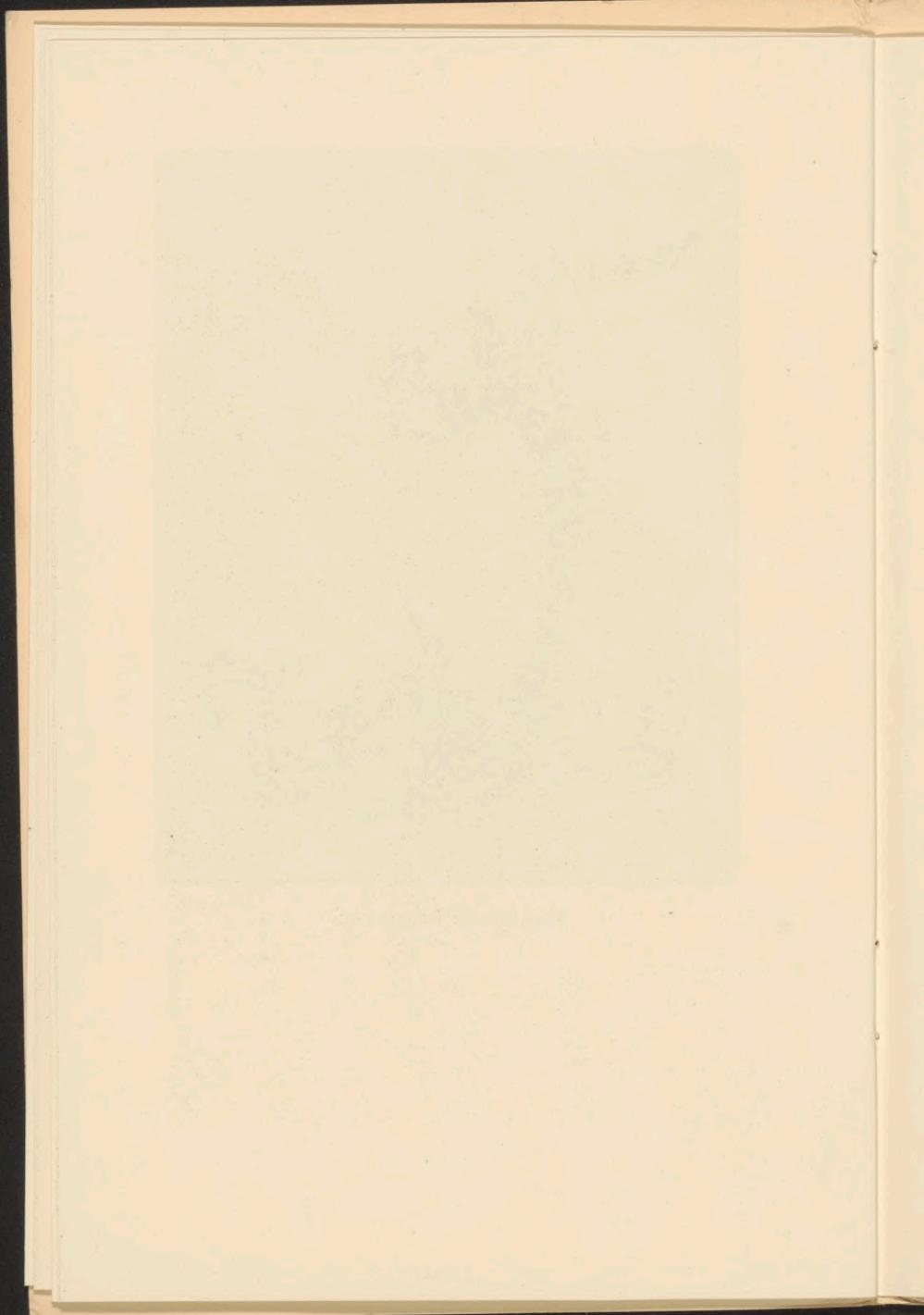


FAWNS PLAYING



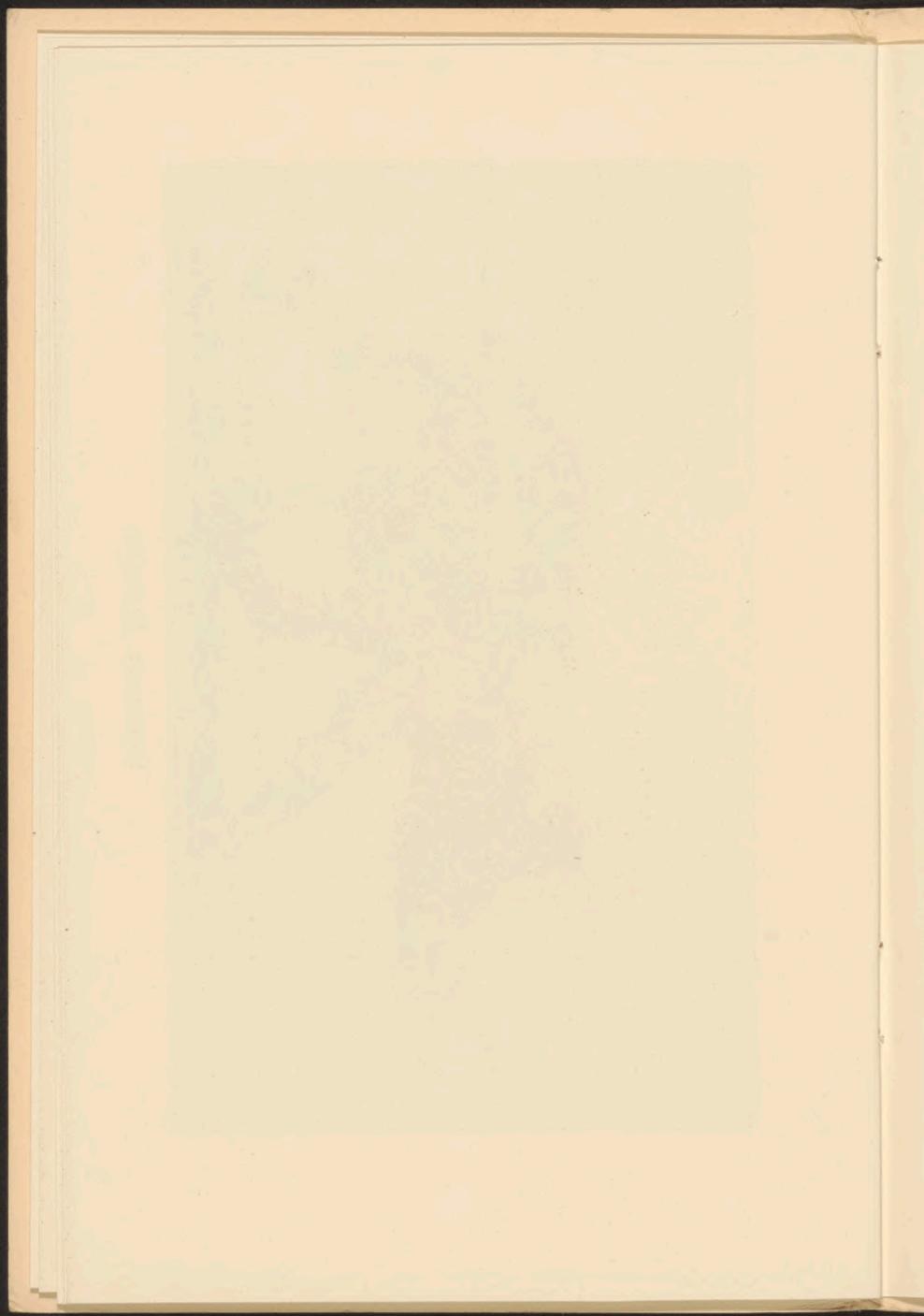


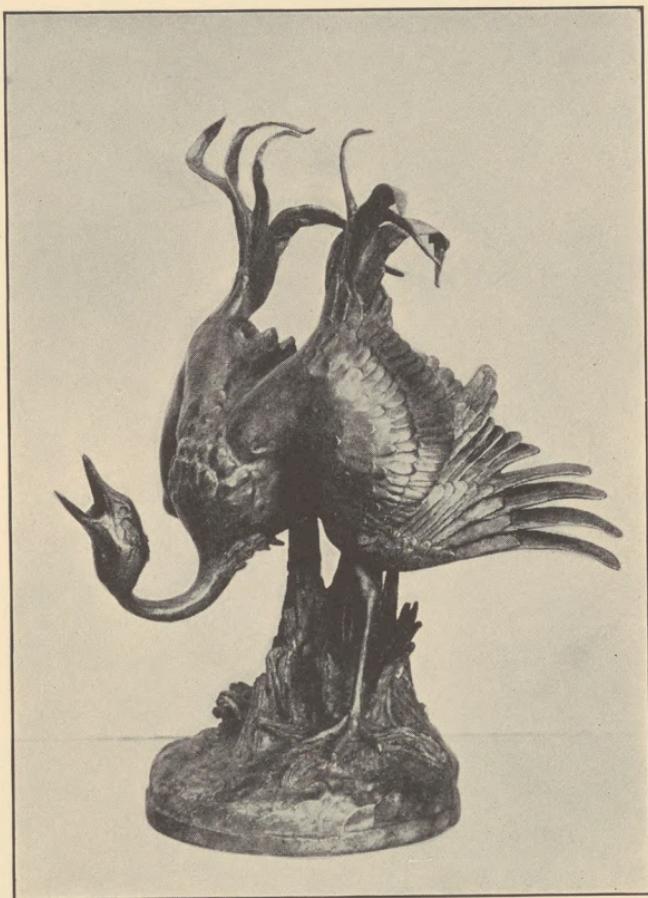
PEACOCKS FIGHTING





ELEPHANT RUNNING





ANGRY CRANE

